

Processes of Formation and Development of Musical Theater

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Abstract: This scientific article notes that the dramaturgy of musical theater is important. We will also discuss the progress we have made in this regard and the challenges that need to be addressed in the future. The importance of this topic lies in the fact that the history of our statehood, our rich past and culture, the spirituality of our great ancestors are fully expressed through modern theatrical art.

Keywords: Performance, drama, melody, tradition, creativity, performance, nation, music.

Uzbek traditional theater has been developing over thousands of years. Musical theaters occupy an important place in modern Uzbek theatrical art. Most of the theaters in our republic have the status of musical drama and comedy theaters. The origins of the art of musical theater developed in a unique style, taking food from our traditional (competitive, folk) theater, dating back to ancient times. During the period of Iranian, Greek and Arab invaders, during the chaos caused by the Mongols, during the time of Sahibkuran Amir Temur and the Timurids, when our economy, art, literature and spirituality were at their best, during the colonial period, when Russian occupiers trampled our country, our spirituality and art, a nation based on a single ruler. Even during the Soviet era, when its pride, glory and identity were lost, traditional Uzbek theater overcame difficult obstacles, maintaining its identity and thriving.

Theater troupes of Azerbaijanis, Tatars, Russians and other nationalities who came to Turkestan in the late 19th and early 20th centuries brought them to the European theater stage. The new type of art attracted the interest of local intellectuals. Members of the Jadidchilar movement tried to use this new art form to increase the self-awareness of the people, spread knowledge and wisdom, and develop the spirituality and culture of the people. As a result of these studies, Uzbek art began its new era. New styles and new creative directions have emerged. A new genre has been created in the world of theater - the genre of Uzbek musical drama. World-famous actors, directors, playwrights, composers, artists, and art critics emerged from the theaters.

The Uzbek national musical theater has taken its first steps very successfully. Ghulam Zafari's work "Halima" caused a great stir among the audience. This topical performance became the basis of the *pesas* movement, which are created based on modern events that can be encountered in real life. Later, "Gulsara" (K. Yashin), "Nurkhan" (K. Yashin), "Oftobkhan" (K. Yashin), "Oltin ko'l" (O. Uygun), "Surmakhon" (B. Rakhmanov) appeared in this direction, "Many works, such as "Vatan Ishki" (Z. Fatkhulin), "Fergana tong otguncha" (based on the novel by R. Khamroev, M. Ismaili), were written and staged with great success on theater stages.

After "Halima", another new direction appeared, which would later become the standard, "Farhad va Shirin" (G. Zafari), "Laili va Majnun" (Sh. Khurshid), "Tahir va Zuhra", "Alpomish" (S. Abdullah), "Aziz va Sanam" (A. Bobojonov), "Ravshan va Zulhumor" (K. Yashin), "Ashik Garib and Shakhshanam" (A. Bobojonov), "Gul va Navruz" (S. Abdullah), legends, epics, royal works based on myths. These works created the basis for the emergence of unique traditions of Uzbek musical theater.

In another direction, you can list famous historical works. Among them are “Mukanna” (H. Olimjon), “Mukimi” (S. Abdulla), “Nadira” (Kh. Razzakov), “Navoi Astrabad” (I. Maksumov), “Zavki” (K. Makhkamov), “Mashrab ”

(A. Tursunov) were received by the audience with great interest.

The founders of the musical and theatrical tradition Gulom Zafari, Komil Yashin, Sobir Abdullah, To'htasin Jalilov, subsequent generations continued to enrich and develop the foundation laid by such artists as Shoraxim Shumarov, Mannon Uygur, Etim Bobojonov, Muzaffar Mukhamedov, Zuhur Kabulov, Mahmudjon Gafurov, Razzak Hamroev, Lyutfikhanym Sarimsokova, Abbas Bakirov, Saib Khojaev, Tursunoy Jafarova. But the development of musical theater, which has been consistently developing since the 70s of the last century, has slowed down greatly. The applause at the news diminished. In the direction of a specific original genre, dozens of innovators-followers, as at the beginning of the last century, have significantly decreased, and there has been a slowdown in the development of this genre. Playwrights and composers worked separately. As before, they sat together and collaborated while the playwright wrote the article and the composer wrote the music. As a result, new products, masterpieces, performances, the arias of which became popular among the people, almost disappeared. Often arias in performances became “insert numbers”. Modern and innovative works based on the laws and rules of classical and musical theater were not staged, and they were replaced by works of a superficial level. It is the slowness of the pursuit of this innovation, the fact that conditions are often not created for young people, that lead to such negative consequences.

But, despite these difficulties, it is very pleasant that we have dedicated artists who create for the development of art, restoring traditions and ensuring their development.

During his work, director Rustam Bobokhanov tried to restore traditions and create innovations. Rustam Bobokhanov understood well that playing an actor in a musical play is not an addition to music, it is a way of life for an actor. That is why he worked a lot on the arias and text in the performances he staged, making sure that the arias did not become enclosed numbers.

Rustam Bobokhanov tried to find a modern acting style for a musical theater actor. The plays he created were staged in the spirit of classic works of musical theater. Among them, “Nurkhan” and later “Yusuf va Zulaiho” stand out for their rich public scenes, costumes, sets and, among other things, modern design. The play's enchanting arias, choruses and dances take this romantic love story to new heights. Rustam Bobokhanov sought to revive the traditions of musical theater and introduce unique innovations to them.

People's Artist of Uzbekistan Rustam Madiev, like R. Bobokhanov, he tried to create news, not miss a single detail, working with the actor without pauses or analysis. Rustam Madiev staged many good plays during his creative career, and, relying on the laws and rules of our classical theater, gave the plays a modern spirit.

The play “Fatima va Zuhra” based on the novel “Fatima va Zuhra” by

U. Umarbekov also won the respect of the audience with careful direction, good dramaturgy and a unique stage interpretation. “The spectators who came to watch this performance left the hall in tears,” says Zulaiho Boykhonova. Later, in the traditions of musical theater, the historical play “Babur Soginchi” was staged. Rustam Madiev went down in the history of the national theater as a creator who tried to preserve the traditions of the Uzbek musical theater, develop them and introduce innovations through his performances.

Director Bahadir Nazarov, thanks to his significant creative potential, tried to stage many performances based on the traditions of musical theater. Bahadir Nazarov strives for authenticity in the actors' performances, impeccable performance of arias and choruses when staging historical, legendary and modern performances. He continues the traditions of national musical dramaturgy, creating such works as “Nimrud”, “Olding aziz bo'lding”, “Bu telba xonadon”, “Oyonam - qaynonam” (Uzbekcha raqs), based on the rules of musical dramaturgy.

Zulaiho Boykhonova, Masuda Otazhonova, Mehri Bekjonova, Boir Kholmiraev strive to develop the school of great theater actors (40-70s) and become their worthy students. We hope that the promising youth who came after these actors will not lose the traditions of the Uzbek musical theater and will contribute to development in their own direction.

In order to further improve the current state of the Uzbek musical theater and introduce innovations, just as the leaders of our theater at the beginning of the twentieth century mastered new directions of theatrical art that came from Europe, gave them a national gloss, and formed the only Uzbek musical dramaturgy in the world, they are currently time they are experimenting with a musical direction (genre) that is very popular in Europe, nationalizing and synthesizing our rich traditions and modern European ones (rock, air-in-b, type-). choir, electronic music) methods can achieve long-awaited innovation.

Using all the research that has been done by the aforementioned directors in the field of musical theater development, research could be carried out on staging new performances in the action style, discovering new special effects, not forgetting, of course, the classic works of musical drama. In many European theaters, it was customary to preserve old classical plays in the form in which they were staged in their time, and present them to the audience as museum plays.

Preservation of classic works such as “Halima”, “Farhod va Shirin”, “Layli va Majnun”, popular in our theaters in the 20-40s, and the creation of new youth works in the musical style, respectively intense, staged performances with special effects . , entertaining the public must be returned to the theater.

In conclusion, I can say that the role of musical drama today is considered important, and only if there is a talented, ambitious actor who gives shape and soul to the higher purpose of the work through expressive stage actions. The owner of this responsible profession, while conveying good ideas to the audience, must also be a person who respects human feelings.

It should also be noted that attention to the personnel issue facing the musical theater, in turn, increases the need for professional training of musical actors at the State Institute of Art and Culture of Uzbekistan. One of the most serious and urgent requirements for the professional training of actors of modern musical theater is the training and education of actors who are not singers on stage, but who sing.

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